

CARCASSI

Classical Guitar Method

New Revised Edition

CARL FISCHER®



CARCASSI

Classical Guitar Method

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CARL FISCHER®

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Rudiments of Music

Before the student commences to play any musical instrument it is advisable for him to become acquainted with the rudiments of notation.

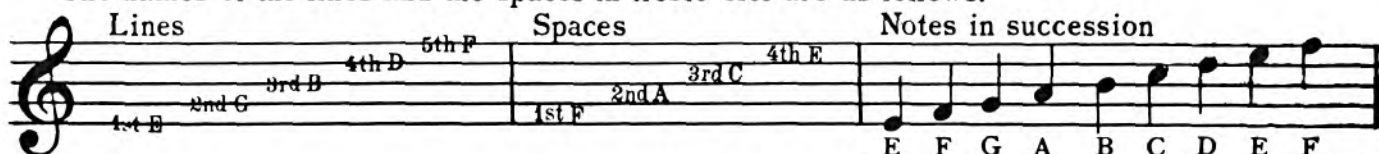
Music is written on or between five parallel lines, called the staff: 

The symbols indicating the pitch and duration of the different musical sounds are called *notes*.

There are seven natural tones in music, named after the first seven letters of the alphabet in the following order: C, D, E, F, G, A, B. These seven tones are repeated from the lowest to the highest register.

To determine the name and pitch of the notes, a sign called a *clef* is placed at the beginning of each staff. There are several clefs. The music in this book is written in the treble (or G) clef  placed on the second line of the staff and naming that line G.

The names of the lines and the spaces in treble clef are as follows:

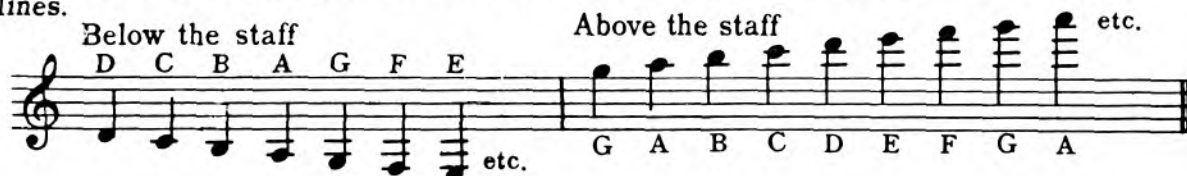


Lines: 1st E, 2nd G, 3rd B, 4th D, 5th F

Spaces: 1st F, 2nd A, 3rd C, 4th E







Notes in succession: E F G A B C D E F

The above notes are not sufficient to cover all the tones of the instrument's full range. For this reason it becomes necessary to go above and below the staff with the aid of short added lines, called *leger lines*.

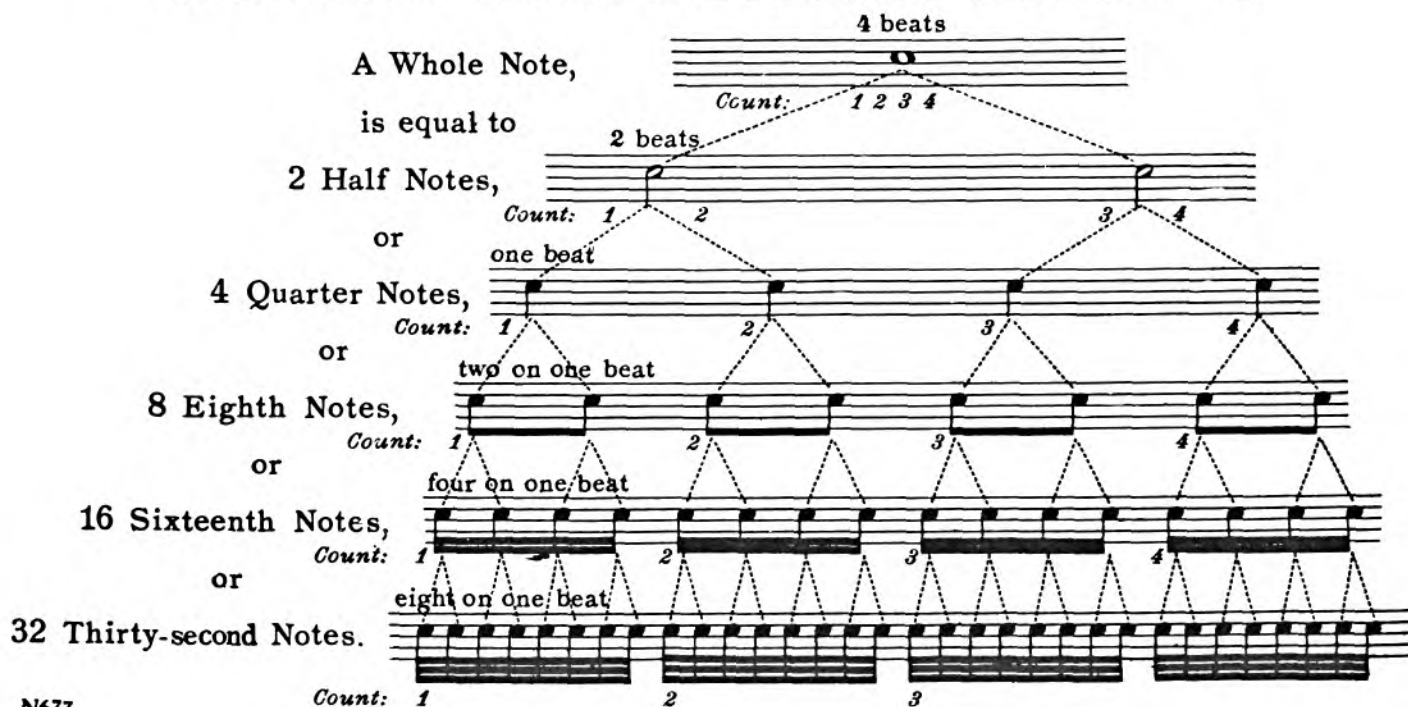


Below the staff: D C B A G F E etc.

Above the staff: G A B C D E F G A etc.

The time value of a note is shown by its form:  whole note,  half note,  quarter note,  (or in groups  eighth note,  sixteenth note, etc. The duration of a note is measured by beats or counts.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



A Whole Note, is equal to

2 Half Notes, or 4 Quarter Notes, or 8 Eighth Notes, or 16 Sixteenth Notes, or 32 Thirty-second Notes.

4 beats

Count: 1 2 3 4

2 beats

Count: 1 2 3 4

one beat

Count: 1 2 3 4

two on one beat

Count: 1 2 3 4

four on one beat

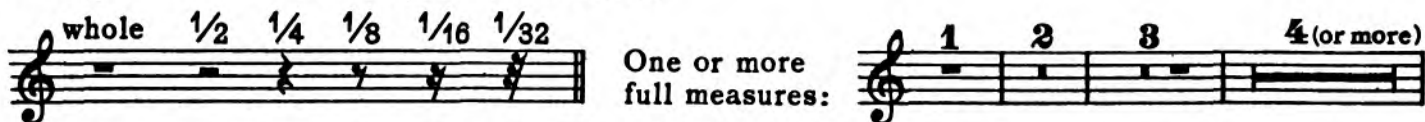
Count: 1 2 3 4

eight on one beat

Count: 1 2 3 4

RESTS





The symbols indicating silence are called *rests*. For every note there is a corresponding rest having the same time value, as shown below:



Written music is arithmetically divided into measures by bars drawn across the staff. Each measure contains the same time value. How many beats each measure shall contain is determined by the time signature placed after the clef, ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$ etc.). The top number gives the number of beats in each measure and the lower number suggests the kind of note that is to receive one beat, i.e. $\frac{2}{4}$ means two beats to the measure, one beat on each quarter note.

The time signature most frequently used is $\frac{4}{4}$ or common time, also marked **C**. This time signature indicates that each measure contains four quarter notes or their equivalent.



 means to repeat the preceding,  means to repeat the following,  means to repeat both the preceding and the following.  means the end of a composition or movement.

ACCIDENTALS

A *sharp* (\sharp) placed before a note raises it by a half step. A *flat* (\flat) placed before a note lowers it by a half step. A *natural* (\natural) restores a note previously affected by a sharp or flat. These symbols are called *accidentals* and they affect all the notes on the same line or space throughout one measure only.



KEY SIGNATURES

When the tonality requires that certain notes be sharp or flat for a considerable number of measures or throughout a composition, the sharps or flats are grouped together at the beginning of each staff, forming the *Key Signature*; they affect every note of the same name throughout the composition or until a change is indicated.



INTERVALS

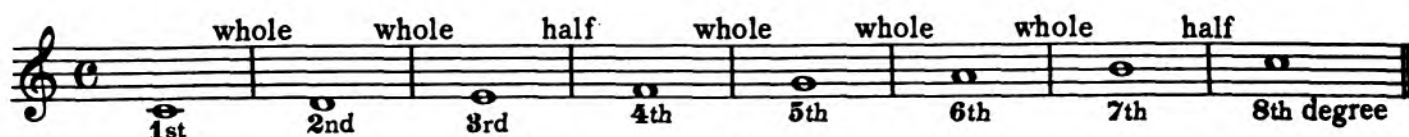
An *interval* is the difference in pitch between two tones, in other words the distance from one note to another.



In the above example the intervals are counted from C, the root of the natural scale, but they may be counted from any note.

SCALES

A *scale* consists of seven consecutive notes between any note and its octave, separated by intervals of 5 whole-tones (major seconds) and 2 half-tones (minor seconds). There are two kinds of scales, major and minor. Counting upward in the *major scale*, the half-tones are between the 3rd and 4th degrees and between the 7th and 8th degrees.



Starting the major scale on any other note it will be necessary to either raise or lower some of the notes to make the half-tones fall between the 3rd and 4th and between the 7th and 8th degrees.



Following this procedure on every note within an octave, we will have twelve major scales, with key signatures as follows:

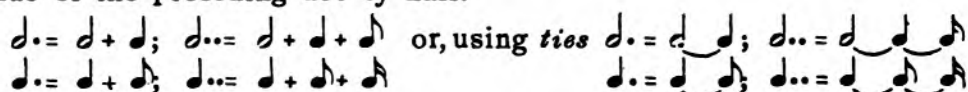


THE SLUR AND TIE

The *slur* (—), a curved line drawn under or over two or more notes of different names, indicates that these notes must be played smoothly (*legato*) without any cessation of vibration. When this sign (— or —) connects two notes of the same name it indicates that the first note is to be sustained for the value of both. In this case the sign is called a *tie*.

THE DOT

A *dot* to the right of a note or rest increases its value by half, and each succeeding dot increases the value of the preceding dot by half.



THE DYNAMICS

The varying and contrasting degrees of intensity or loudness of tones are indicated by signs or letters of which the following are those most frequently used:

- | | |
|--|--|
| <i>f</i> = <i>Forte</i> : loud | <i>mp</i> = <i>Messopiano</i> : medium soft |
| <i>ff</i> = <i>Fortissimo</i> : very loud | <i>p</i> = <i>Piano</i> : soft |
| <i>mf</i> = <i>Messoforte</i> : medium loud | <i>pp</i> = <i>Pianissimo</i> : very soft |
| or <i>cresc.</i> = <i>crescendo</i> : the intensity of tone or tones is to be gradually increased. | |
| or <i>decresc.</i> = <i>decrescendo</i> : the intensity of tone or tones is to be diminished. | |
| <i>dim.</i> = <i>diminuendo</i> : decrease the intensity. | |
| <i>sf</i> or <i>sfx</i> = <i>sforzando</i> or <i>sforzato</i> : give a sudden emphasis to the note. | |

THE TEMPO

The tempo indicates the pace of the piece or movements, usually written above the staff at the beginning:

Largo Adagio = very slow

Andante = slow

Andantino = medium slow

Moderato = at a moderate rate of speed

Allegretto = medium fast

Allegro = fast

Vivace = lively, quick

Presto = very fast

Meno mosso = slower

Più mosso = faster

Modifications of speed inside of one or more measures are indicated by:

Ritardando (*rit.*) = gradually diminishing the speed

Rallentando (*rall.*) = same as above

Accelerando (*accel.*) = gradually increasing the speed

The last three markings are usually followed either by a change in tempo or:

A tempo = to play at the previous speed

The *Fermata* or *Hold* (♯) above or below a note means that it is to be sustained beyond its indicated value at the discretion of the player.

Some other commonly used musical terms or marks:

Da Capo (*D.C.*) = from the beginning

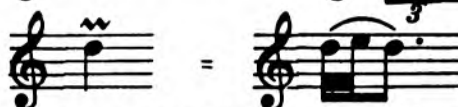
Fine = the end

Dal Segno (*D.S.*) (♯) = repeat from the sign, usually as far as the *Fine*, or as far as the Coda sign (⌘), then skip to the appended ending of the piece, marked *Coda*.

Appoggiatura – grace note or notes preceding the melody note:



~ = *Mordent*, a double grace note



∞ ∞ = *Gruppetto* or *turn* is a group of four notes consisting of the principal note with its upper and lower neighboring notes.

Example:



tr = *Trill*, is a rapid oscillation between the written note and the note above:



M.M. stands for Maelzel's Metronome; a time beating device, indicating the tempo of the composition. For example, M.M. ♩ = 60 means that when the slider of the pendulum is set at 60, there will be 60 ticks per minute, one for each quarter note or its equivalent.

MINOR SCALES.

Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the Harmonic and the Melodic, of which the latter form will now be explained.

The ascending and descending form of the melodic minor scale is not alike, the former having its sixth and seventh degrees raised by accidentals not essential to the Key. In ascending, semitones occur between the second and third, and the seventh and eighth degrees; and in descending between the sixth and fifth, and the third and second degrees.

SCALE OF A MINOR.

without signature, relative to C major.

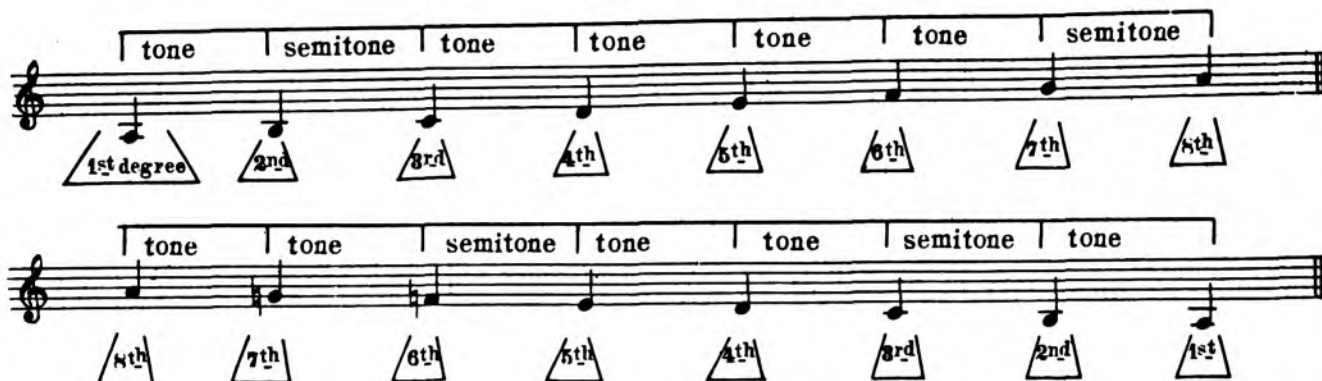




TABLE OF MINOR SCALES WITH THEIR RELATION TO MAJOR.



A MINOR	E MINOR	B MINOR	F# MINOR	C# MINOR	G# MINOR	D# MINOR	A# MINOR
to	to	to	to	to	to	to	to
C MAJOR	G MAJOR	D MAJOR	A MAJOR	E MAJOR	B MAJOR	F# MAJOR	C# MAJOR

D MINOR	G MINOR	C MINOR	F MINOR	Bb MINOR	Eb MINOR	Ab MINOR
to	to	to	to	to	to	to
F MAJOR	Bb MAJOR	Eb MAJOR	Ab MAJOR	Db MAJOR	Gb MAJOR	Cb MAJOR

THE DOUBLE SHARP.

When a double sharp (x) is prefixed to a note the note is raised a whole tone. Thus  F double sharp will sound like  G natural.

THE DOUBLE FLAT.

A double flat (bb) prefixed to a note, lowers the note a whole tone. Thus  B double flat will sound like  a natural.

THE LEGATO OR SLUR, THE TIE AND SYNCOPATION.

These three terms are indicated by a curved line, connecting several notes.

With this we understand several notes formed in succession by a single vibration.

Slurred notes.

The Tie indicates that the notes should be held for their whole value, as far as the sign extends.

Tied notes.

SYNCOPATED NOTES.


Syncopation is the binding of the unaccented part of a measure with the accented part of the measure following, so that in both form one note.

INTERVALS.

The distance between two sounds is called an Interval.

Unison. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

THE PAUSE.

This sign  placed over a note, means that the note can be sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.

ABBREVIATIONS.

To abbreviate is to represent several notes by a single one, or by a single sign.


for

for

for

for

for

Or instead of repeating a single bar a sign marked thus  is used.

etc.

THE HARMONIC MINOR SCALES.

The harmonic minor scale differs from the Melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

EXAMPLES.

A Minor.

E Minor.

DIFFERENT SHADES OF TONE.



- p* means: *piano*, soft.
- pp* means: *pianissimo*, very soft.
- f* means: *forte*, loud.
- ff* means: *fortissimo*, very loud.
- mf* means: *mezzoforte*, moderately loud.
- cresc.* or  means *crescendo*, increasing the sound.
- dim.* or *decresc.*  means *diminuendo*, *decrescendo*, diminishing the sound.
- sf.* or *rf.* means *sforzando*, *rinforzando*, sharply accentuated.
- fp* means: *forte-piano*, loud and immediately soft again.

DIAGRAM OF THE FINGERBOARD OF THE GUITAR

Each staff represents one of the strings of the guitar.

Silver Strings: 4th D, 5th A, 6th E

Gut Strings: 3rd G, 2nd B, 1st E

Nut, 1st Fret, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th

Natural Scale on Each String

Each staff represents one of the strings of the guitar.

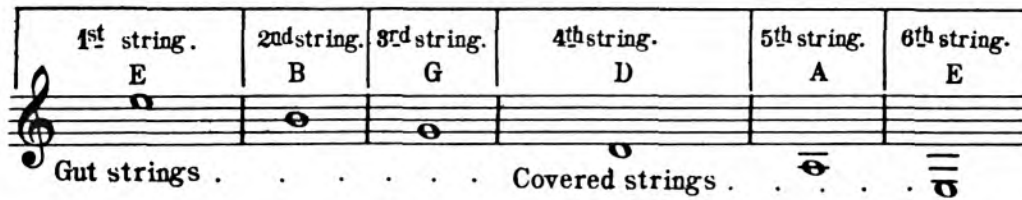
1st open E, 2nd open B, 3rd open G, 4th open D, 5th open A, 6th open E

Chromatic Scale on Each String

General Instructions

MANNER OF HOLDING AND POSITION OF HANDS

The guitar has six strings. The first three are spun gut or nylon and the others are covered with thin wire. They are tuned in fourths with the exception of the third string, which is tuned a third below the second. The actual pitch of the guitar is an octave below its notation.



To hold the guitar well it is necessary to sit a little higher than usual. The left foot should rest on a stool the height of which is proportioned to the seat. Place the right leg forward, drawing back the foot a trifle. The left leg should retain its natural position, and the weight of the instrument should rest principally on the left thigh, on which the guitar is placed transversely. This position is preferable because it offers three points of support for the instrument and balances it so that the support of the hands is not required. If there is no stool available, cross the left leg over the right and balance the guitar as above. If it is necessary to play in a standing position, a properly adjusted shoulder strap supports the instrument.

THE LEFT HAND AND ARM

The left hand should press the neck lightly between thumb and forefinger. The tip of the thumb should rest on the side next to the sixth string, between the first and second frets, and the large joint of the forefinger between the nut (the end of the fingerboard) and the first fret, on the side next to the first string. The arm should hang naturally, the elbow away from the body, and the forearm and wrist should be curved, with the fingers spread and held like hammers ready to stop the strings between the first four frets. In this position the fingers will naturally fall upon the first three strings. When they are required to reach the other strings the wrist should be still more curved and the thumb placed further under the neck. As the hand proceeds higher up the fingerboard the thumb assumes a position further behind to provide additional leverage. The thumb is sometimes (though rarely) used to stop the sixth string for certain notes. This is indicated by the word "thumb" placed under the notes.

THE RIGHT HAND AND ARM

The right forearm should rest on the edge formed by the side of the instrument and the soundboard, in the direction of the bridge. The thumb should be extended and held over one of the covered strings. The other fingers should be slightly curved and held over the gut (or nylon) strings. The nearer the hand is to the rosette, the softer the tone.

MANNER OF TOUCHING THE STRINGS

The strings are plucked with the thumb and the first, second, and third fingers. The sixth, fifth, and fourth strings, on which the bass notes are most frequently played, are usually plucked with the thumb. The other three strings to which the melody and passage work are assigned, are usually plucked by the first and second fingers alternately, changing the fingers on each note. The third finger is most often used in chords and arpeggios, but is sometimes used in passage work in alternation with the second finger. While not indicated later in the text, it will be found profitable to play some scales and exercises both ways, i. e., with alternation of first and second fingers, and with second and third.

To obtain a full and mellow tone, apply some force at the tops of the fingers, but avoid touching the strings with the nails, except for special effects. The fingers meet the strings obliquely causing them to vibrate across the fingerboard. The thumb, when plucking the covered strings, should slide to the next string and rest upon it, and should not be removed until required to pluck the next note, except when the next string is to be plucked by another finger immediately, in which case, the thumb should pluck the string without touching any other.

In some cases it is necessary for the thumb to pluck the higher strings, and for the fingers to pluck the lower strings. See examples on top of the next page.

TUNING THE GUITAR.

An A tuning Fork is used in tuning the Guitar, to which the 5th string, A, is tuned; then press the finger on the same string at the 5th fret of the finger board, which will then give D; to which the 4th string is to be tuned in unison. The finger is then to be placed upon the 5th fret of the 4th string, which will give G, to which the 3rd string is to be tuned in unison; then place the finger upon the 4th fret of the 3rd string, which will give B, to which the 2nd string is to be tuned in unison; place the finger on the 5th fret of the 2nd string, which will give E, to which the 1st string is to be tuned in unison. The 6th string, E, is then to be tuned to the 1st E string, but at the distance of two octaves lower.

EXAMPLE.

5 th STRING.	4 th STRING.	3 rd STRING.	2 nd STRING.	1 st STRING.	6 th STRING.
Open, 5 th fret.	Open, 5 th fret.	Open, 4 th fret.	Open, 5 th fret.	Open.	Open.

A D Unison. G Unison B Unison E Unison. 2 Octaves. Double Octave, E

After having tuned the Guitar it is well to prove it by sounding the following Octaves.

The following are the signs used by most authors who have written for the Guitar, to indicate the fingering, and which are adopted in this work.

THE LEFT HAND.

o. Open string; 1, first finger; 2, second finger; 3, third finger; 4, little finger.

THE RIGHT HAND.

. First finger; .. second finger; ... third finger; × or + thumb.

THE POSITIONS.

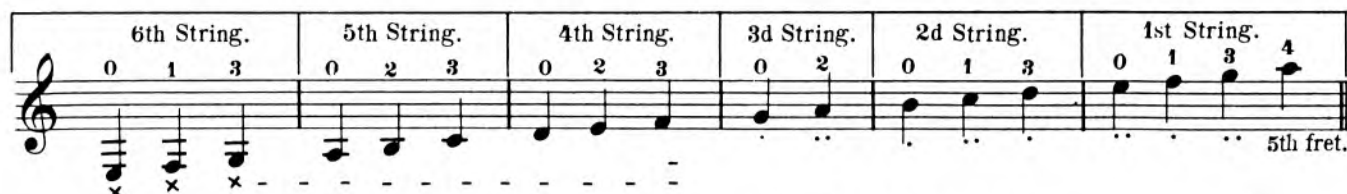
There are as many position as there are frets on the Finger board. It is the 1st finger that determines the position in which the hand is; thus, when the 1st finger is placed on the 1st fret, the hand is in the 1st position, and so on with the other positions.

SCALE SHOWING THE NOTES, AND THE EXTENT OF THE FIRST POSITION.

11

The figures placed over the notes indicate the fingers of the left hand, and also the frets on which they are to be placed. The open strings are indicated by 0, the 1st finger and 1st fret by 1, the 2^d finger and 2^d fret by 2, the 3^d finger and 3^d fret by 3, and the 4th finger and 4th fret by 4. The fingers of the right hand are indicated by x for the thumb; • first finger; .. second finger; ... third finger.

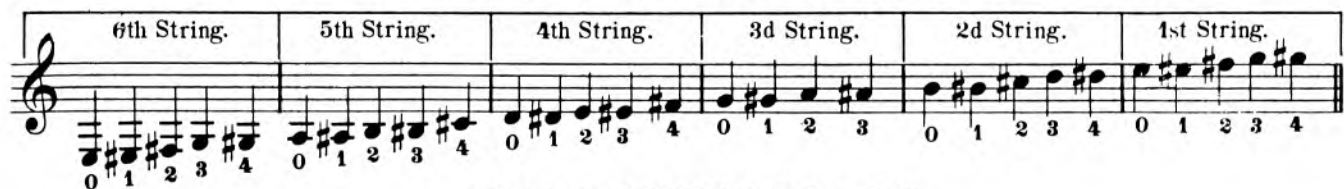
NATURAL POSITION.



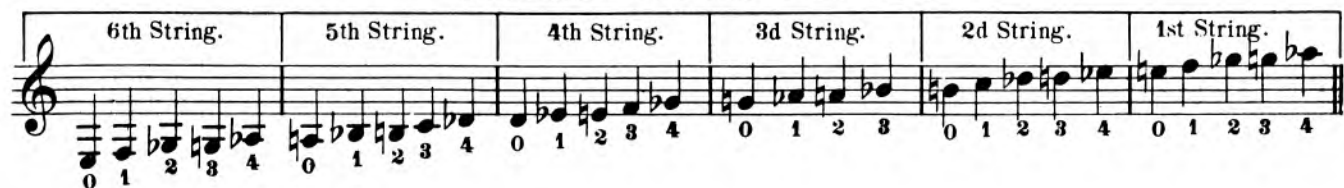
EXERCISES IN THE 1st POSITION.



SCALE WITH SHARPS.



SCALE WITH FLATS.



EXERCISE WITH SHARPS AND FLATS.



THE CHORDS.

The union of two or more notes played simultaneously is called a Chord. If the chord to be played is composed of three notes, no matter on which strings they are to be played with the thumb, 1st and 2^d fingers; if composed of four notes, the 3^d finger must be added; if of five or six notes, the thumb must play the two or three lowest notes by sliding from one string to the other, and the fingers take the three other strings. That all the notes of a chord may sound well, it is necessary that the fingers of the left hand should be curved to act as hammers, be pressed on the strings near the frets, and without affecting the vibration of the other strings; the fingers of the right hand should be placed against the strings intended to be struck, and not to be moved but to put the strings in motion. Chords are always divided, or played in Arpeggios; thus: the notes are played one after the other, from the lowest to the highest, but sufficiently quick to produce the effect of their being struck together.

EXAMPLES.

Chord with 3 Notes. Effect. 4 Notes. Effect. 5 Notes. Effect. 6 Notes. Effect.



In slow movements the chords are played, or arpeggiated slowly, in character with the movement, which is often indicated by this $\{$, and which is placed before the chord. In quick movements, which are to be played with energy, and require much sound from the Guitar, the same sign is used to indicate that the thumb must be slid rapidly and with force across the strings which form the chord.

The Barrer is made by pressing the 1st finger on two or more strings, on the same fret. There are two Barrers, the Great and the Small. In the small Barrer, the first finger stops but two or three strings. In the great Barrer, the first finger stops the whole of the six strings. To do the great barrer with ease, it is necessary to raise the wrist, and to place the thumb entirely behind the Neck.



ARPEGGIOS.

An Arpeggio is a number of notes played successively in uniform order, and which, when united, form chords. Arpeggios are used on the Guitar because they produce an agreeable effect on the instrument, and as studies, they give strength and agility to the right hand. To execute the arpeggio well, before making the strings vibrate, the fingers of the left hand should be placed at once on the notes forming the chord on which the arpeggio is to be played; and when the last note of the arpeggio is struck, the fingers should be raised to pass to the next chord. This rule is indispensable; if the fingers were to quit the notes as soon as they are struck, the vibration of the entire chord would be obstructed; of which each note is an essential part. The fingers of the right hand should not touch the strings, but to make them vibrate; with exception of the thumb, as described on page 2.

ARPEGGIOS WITH THREE AND FOUR FINGERS.

These Arpeggios are given for the purpose of exercising the right hand, and to establish general rules, which will serve to show the fingering of that hand in all similar passages. Each Arpeggio ought to be repeated several times in succession and as soon as the pupil is able to execute several with ease, he may undertake the study of the eight Arpeggios on page 19, without however abandoning the study of these. The chords written at the top, are those from which the 22 following Arpeggios are derived.

Arpeggios with 3 fingers.

2485-124

Arpeggios with 4 fingers.

5. 

6. 

7. 

8. 

9. 

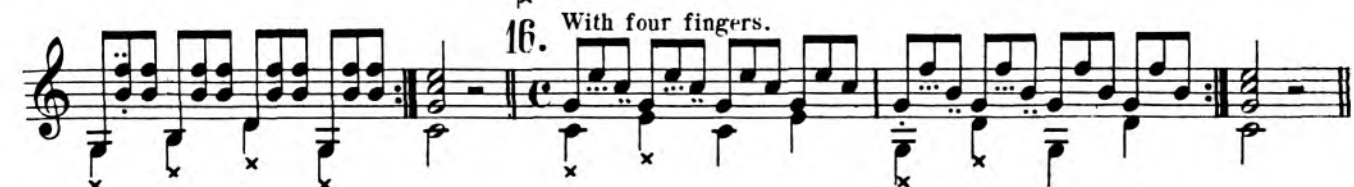
10. 

11. 

The thumb gliding on the first two notes.

12. 

13. 

14. 

With three fingers.

15. 

With four fingers.

16. 

17. 

18.  The thumb gliding from one string to the other.


19. 


20. 

21. 

22. 

To facilitate the study of the eight following Arpeggios, and the execution of the left hand I have written on an upper stave over each bar, the chord which is to be played Arpeggio, as written on the stave below. The pupil will see at a glance, the chord composing the Arpeggio, and on which notes the fingers must be placed. The curved lines from one chord to the other, serve to show that the fingering of these notes has not changed, and that the fingers which press them must remain unmoved.

1. 



2.

3.

2435-124

4.

5.

2435-124

small barrer.

6.

The musical score for measures 6 and 7 is written for guitar. Measure 6 is in 6/8 time and features a key signature of one flat (Bb). The right hand plays a series of chords and triplets, while the left hand plays a continuous eighth-note pattern. Measure 7 is in 4/4 time and features a key signature of one sharp (F#). The right hand plays a series of chords and triplets, while the left hand plays a continuous eighth-note pattern. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and specific guitar techniques like barrers and triplets.

7.

2435-124

The image displays four systems of musical notation for guitar, each consisting of a treble and bass staff. The first system is labeled '8.' and shows a sequence of chords and arpeggios. The second system shows a sequence of chords and arpeggios. The third system shows a sequence of chords and arpeggios. The fourth system shows a sequence of chords and arpeggios.

The Guitar may be played in all keys, but, like all other instruments, it has some keys more favorable to it than others. Those which are more suitable, C major; G major, D major and minor, A major and minor, E major and minor and F major. The other keys are difficult, because they require too often, the use of the Barré. I have therefore placed in the first part of this work, the Scales, Cadences, and Exercises only in those keys most in use. As I think it important however, to be acquainted with all the keys, and that they should be practised, I have placed in the latter part of this method all that I have thought necessary for this purpose.

SCALES, CADENCES, EXERCISES, AND PRELUDES.

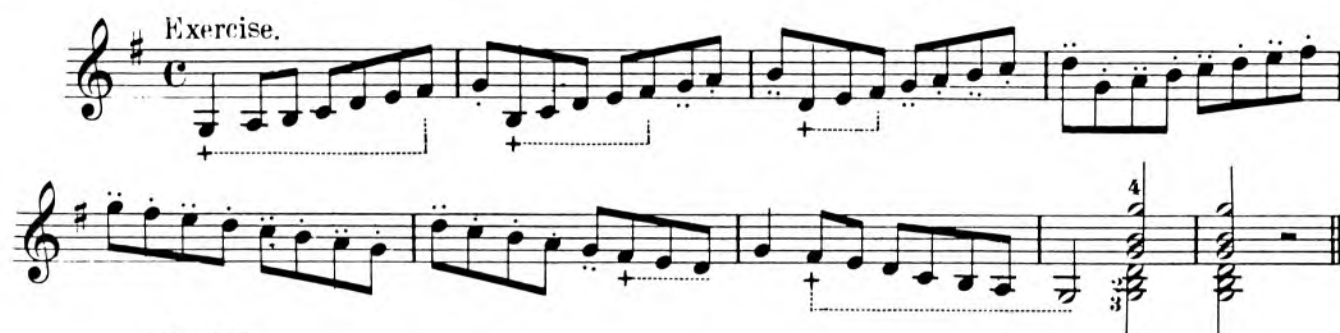
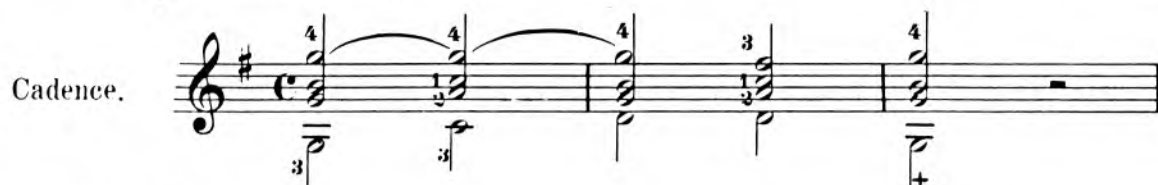
To facilitate the execution of the scales, it is necessary that the fingers of the left hand should be held sufficiently separated, and so placed that they may be put on, and taken off the strings, without moving the hand. A finger which is placed on a note, should not be moved but to finger the note following, unless this note should be an open string. In scales ascending, when passing from one note to another, the finger must not be raised too quickly from the string, lest it vibrate if left. In the following preludes and little pieces, care must be taken to sustain the notes, as well in the bass, as in the other parts, this caution is necessary, in order to obtain a full and harmonious style.

KEY OF C MAJOR.





KEY OF G MAJOR.



Waltz.

Fine.

f

Fine mf

f

p

D.S.

Galop.

Fine.

D.S.

2485-124

KEY OF D MAJOR.

To facilitate the fingering in the Scale of D Major, it is necessary to advance the left hand to the second fret.

Scale.

Cadence.

Exercise.

Prelude.

When two notes which are to be played on the same string meet, the upper note must be taken as usual, and the lower one on the next string.

The D on the second string, the B on the third string on the fourth fret

The G on the 1st string, the E on the 2^d string on the 5th fret.

Waltz.

Fine.

D.S.

Rondo.

p

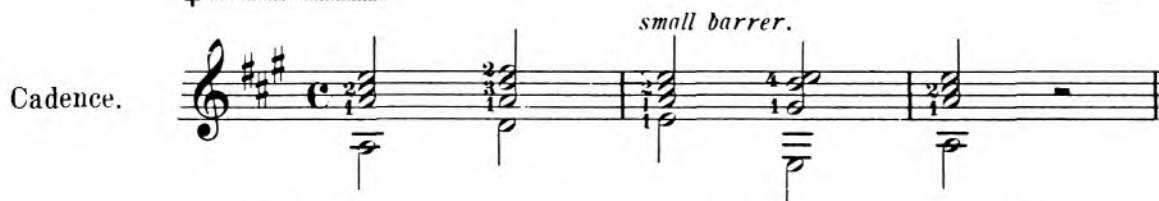
f

p

Fine.

D.S.

KEY OF A MAJOR.





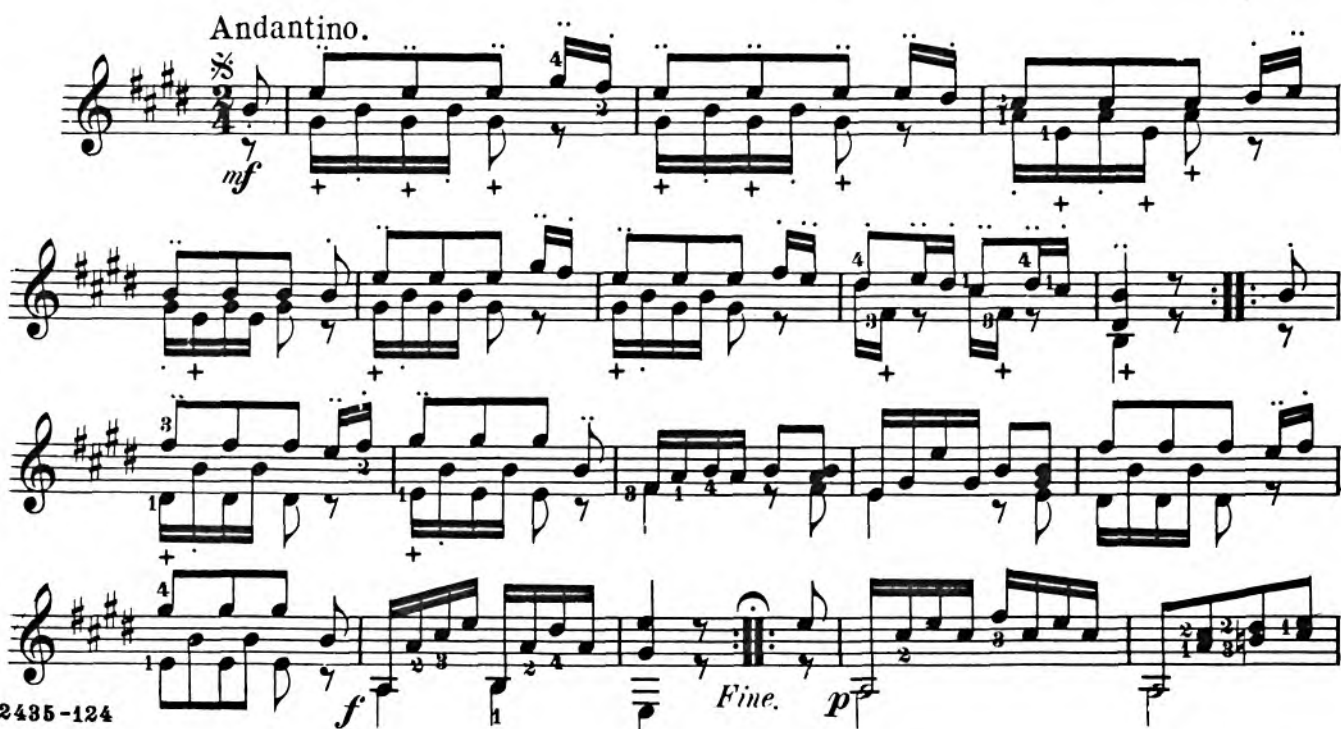
March.



Allegretto.



KEY OF E MAJOR.



RONDO.
 Allegretto.

mf

p *Fine.*

b.S.

Waltz.

Fine.

continue.

mf

10

D.S.

2435-124

KEY OF F MAJOR.



Prelude.



Waltz.





MARCH.
Maestoso.



Allegretto.



KEY OF A MINOR.





KEY OF E MINOR.



KEY OF D MINOR.

Scale.



Cadence.



Exercise.



Prelude.



Waltz.



In G.

11. 

12. 

13. 

14. 

15. In D. 

16. 

17. 

18. 


19. In A. 

20. 

21. 

22. 

THE SLUR.

Two or more notes placed successively, of which only the first is made to vibrate by the right hand, and the others by the mere pressure of the fingers of the left hand, are called slurred notes. Slurs are performed both in rising and in descending. To execute slurs of two notes, in rising the lower note is to be played, and the finger of the left hand descends like a hammer and with a good deal of force upon the higher note, which must sound from the mere impulse of the finger. In descending, the higher note is played, and drawing the finger which pressed it a little to one side, so as to touch the string a little, the lower note is made to sound. If the latter note is not on an open string, it must be prepared before the higher note is made to vibrate. The slur is indicated by this sign  placed over the notes which are to be slurred.

SLURS OF TWO NOTES RISING AND DESCENDING.

Play the E and place the first finger on F.



Play the F and draw back the finger to sound the E.



Play the B and place the 3d finger on C.



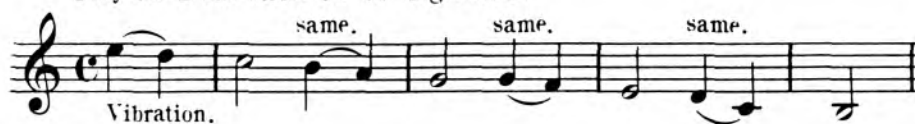
Play the G and draw back the finger to sound the F.



There are also slurs of two notes, descending, on two different strings, which are called "Vibration Slurs" To perform them, play the higher note, which in this case is almost always open, then strike hard with finger of the left hand the note which is to be slurred, and which will be sounded by the mere impulse of the finger.

In rising the effect of the slur is also produced by sliding the thumb of the right hand from one string to the other; in this case the first note must be struck rather hard and the thumb slide with delicacy over the next string.

Play the E and strike the 3^d finger on D.



Allegretto non troppo.



Slurs of three or four notes are made in the same manner as those of two notes, by setting the first note in vibration with the right hand, and laying on or withdrawing, according as the slur is ascending or descending as many fingers of the left hand as there are notes to be slurred.

SLURS OF THREE NOTES.

Snap the E, and then place successively the first finger upon the F, and the third upon the G.



Snap the G, and successively remove the fingers to produce the F, and the E.



SLURS OF FOUR NOTES.



Scales, too, may be executed in slurred notes, ascending or descending, by a mere sliding of the thumb. In this scale you set the open string to vibrating, with the thumb, letting it slide from string to string.



In this last you snap the first note and slur all the rest,




Double notes may be slurred, but only two by two.



THE SLIDE.

41

The Slide is performed by one finger of the left hand, which slides along the neck in passing over all the frets from the 1st to the 2nd note, after having struck with the right hand the first of the two notes.

The slide produces a good effect on the guitar, because it imitates the sound of the voice. It is indicated by this sign. 

Slide the 2d finger from F to A.

Slide the 3d finger from D to B.



Slides are also performed in double notes.



SMALL NOTES OR APPOGGIATURA.

This name is given to a small note, which sometimes is of half the value of the note which it precedes.

In this case it is the long Appoggiatura, and when it has but a very short duration it is called the short Appoggiatura. To distinguish the short from the long Appoggiatura, the former is crossed at the end.

The small notes are played the same as slurs, giving an impulse to the small note with the right hand, and making the principal note sound with the finger of the left hand.

When a common note, preceded by a small note, is accompanied by one or more parts, the small note must be played with the accompanying parts, and the principal note be slurred immediately.

Long small notes.

Small small notes.



Small notes to be played with the notes of Accompaniment.



DOUBLE SMALL NOTES OR APPOGGIATURAS.

Two Appoggiaturas are executed in the same manner as two principal notes slurred; only with more rapidity, since the latter receive their full value, whereas the small notes borrow somewhat from the duration of the principal notes.

Written. 

Played. 

SHORT PIECES FOR THE PRACTICE OF APPOGGIATURAS.

Moderato.



Andantino.

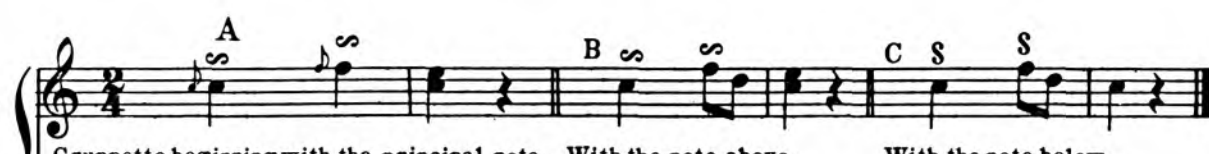


THE GRUPPETTO.

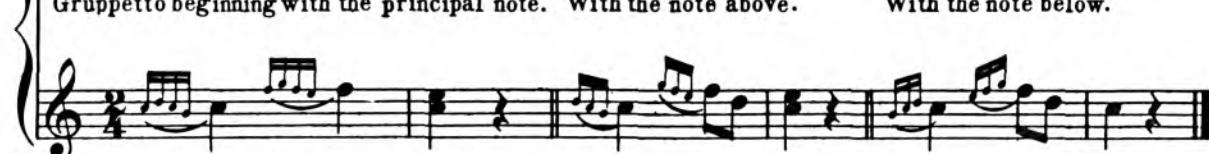
This is the name of a group of appoggiatura notes, composed of the principal note and its auxiliary note immediately above and below. It is indicated and performed in three ways.

1. By beginning with the principal note, A(♩∞.)
2. By beginning with the auxiliary above, (B ∞.)
3. By beginning with the auxiliary below, (C ∞.) This is called inverted in most treatises, and indicated (S.)

EXAMPLE.

Written. 

Gruppetto beginning with the principal note. With the note above. With the note below.

Played. 

If a little note of the gruppetto is to be altered by a Sharp or Flat, it is thus indicated for the auxiliary above, (♭) and thus for the auxiliary below (♯)

Written. 

With the upper auxiliary altered. With the lower auxiliary altered.

Played. 

When the Gruppetto stands between two principal notes, it is always commenced with the upper auxiliary.

Written. 


Played. 

THE TRILL.


The Trill is where a note alternates, for a longer or shorter time, according to its value, and very rapidly, with the note which is a tone or half a tone above it, and which is termed the auxiliary note. The Trill should generally begin and end with the principal note. Every Trill should have a termination; this termination consists of the tone or semitone below, followed by the principal note. (See following Examples.)

On the Guitar the trill is made in three ways: 1. By snapping the first note, and slurring the rest of the Trill. 2. By snapping the principal, and slurring the auxiliary note. 3. By taking the two notes upon two different strings with the left hand, and snapping them with two or three fingers.

1st manner. 2nd manner.

Written. 

Termination.

Played. 

3^d manner. Just so with an accompaniment.

Written. 

Fingering of the Right hand.

Played. 

When the short duration of the note on which the Trill is made, or when the following note prevents a termination, it is no longer a *Trill*, but merely a *note trilled*.

Usually written.

Written. 

Played. 

THE MORDENTE.

45

This ornament is a fragment of a Trill. It is made upon long and short notes; but has a particularly fine effect upon the latter; it is indicated by the sign. ~

Written. 

Mordente upon long notes. Mordente upon short notes.

Played. 

Andantino. 

MUFFLED TONES.

To damp or smother the sounds, you have only to place the fingers of the right hand upon the strings just snapped, after allowing them to vibrate during their written value, (which is here a sixteenth.) Chords of five or six notes are stopped by laying the palm of the right hand upon all the strings, near the rosette.

Sostenuto. 

mf *f* *Thumbs* *mf* *p* *dim.*

POSITIONS.

There are twelve positions on the finger-board of the Guitar; among those there are five which are called principal positions, as they are most in use, and a knowledge of them is sufficient to get acquainted with the others. These positions are the 1st, 4th, 5th, 7th, and 9th. The study of the Scale, of the exercises and the following pieces, in those different positions, will be sufficient for this purpose.

SCALE IN FOURTH POSITION.



SCALE IN THE FIFTH POSITION.

47

6th String. 5th 4th 3d 2d 1st

Exercise.

Prelude.

5th Pos. great barrer. 3d Pos.

1st Pos.

Andantino mosso.

5th Pos. p mf p

mf p f Fine.

p

mf

mf pf

D.S.

SCALE IN THE NINTH POSITION.

1 2 4 1 3 4 1 3 4 1 3 1 2 4 1 2 4

Exercise.

Prelude. 9th Pos. 7th Pos. 4th Pos.

f

Allegretto. 9th Pos.

pf

f

p



There are cases where we profit by a note played upon an open string, to pass with greater facility from one position to another; this note is indicated by a (○) which is placed over a note.



Sometimes the first finger is drawn back one fret, without the position of the hand being altered on that account.



The four following pieces are written so that the pupil may go through the different positions.

Allegretto.

1st Pos. 4th Pos. 1st Pos. 4th Pos.

mf p mf

1st Pos. 4th Pos.

f

1st Pos. 2d Pos. 9th Pos.

Fine.

1st Pos. 2d Pos. 9th Pos. 1st Pos.

D.S.

5th Pos.

Allegretto. $\text{\textcircled{S}}$

mf

1st Pos.

Fine.

f

5th Pos.

p

$\text{\textcircled{S}}$

D.S.

Allegretto.

1st Pos.

7th Pos.

1st Pos.

7th Pos.

2d Pos.

5th Pos. *7th Pos.*

Fine.

9th Pos.

Waltz. *p*

5th Pos. *mf* 2d Pos.

Bar. 9th Pos. *f*

1st Pos. 4th Pos. Bar. *ff* *p*

1st Pos. 4th Pos. *ff* *mf* *p*

9th Pos.

5th Pos. 2d Pos.

Bar. 9th Pos.

1st Pos. 2d Pos. *p*

7th Pos.

f

9th Pos.

2d Pos.

p

7th Pos.

9th Pos.

5th Pos.

2d Pos.

9th Pos.

1st Pos.

9th Pos. MINOR.

dolce.

1st Pos.

f

9th Pos.

dolce.

MAJOR.

9th Pos.

p

5th Pos.

9th Pos.

1st Pos.

9th Pos.

Ecart.

9th Pos. 2d Pos. 9th Pos. 7th Pos. 2d Pos.

On the Guitar there are passages of double notes or third, sixths, octaves, and tenths; to facilitate their execution, it is necessary to slide the fingers as much as possible, in passing from one fret to another. In these first exercises the fingers which are to slide are marked by small lines placed between the numbers, to indicate the fingering of the left hand.

SCALE IN THIRDS.

The image displays a musical score for a guitar exercise in C major, 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a style typical of guitar notation, with chords and fingerings indicated. The second staff is labeled 'Exercise' and continues the piece. The third staff includes the instruction '3d Pos.' (third position). The fourth staff features a 'sf' (sforzando) marking. The fifth and sixth staves continue the exercise, with various chords and fingerings throughout. The score is presented in a clear, legible format, suitable for a music book or sheet music.

SCALE IN SIXTHS.

The musical score for 'Exercise.' is written in 2/4 time and consists of three systems. The first system is in C major and features a melody with various fingerings (e.g., 4, 1-1, 4-4, 2, 4-4, 2, 1, 0, 4) and a bass line with triplets (3, 2-2, 3-3, 3-3, 3, 2, 0, 3). The second system is in D major and features a melody with fingerings (4, 4, 4, 2, 4) and a bass line with fingerings (7, 3, 1, 3, 3). The third system is in D major and features a melody with fingerings (1, 1, 4, 4, 2, 4, 4, 2) and a bass line with fingerings (2, 2, 3, 3, 1, 2, 3, 3, 3). The piece concludes with a 'Fine.' marking and a final measure.



SCALE IN OCTAVES.

4 - 4 - 4 - 4 - 4 - 4 - 4 - 4 - 4 - 4 - 4



Exercise.



SCALE IN TENTHS.



Exercise.



Study.

Andantino.

Andantino study, measures 1-16. The music is in 3/4 time, key of D major. It features a melody with various fingerings and a bass line with chords and single notes. Dynamics include *fp* (fortissimo piano) at the beginning and *mf* (mezzo-forte) later. The piece ends with a *p* (piano) dynamic.

Study.

Study, measures 17-32. This section continues the Andantino study with more complex rhythmic patterns and fingerings. It includes a repeat sign at measure 24. The dynamics are *mf* and *p*.

Study.

Moderato.

Moderato study, measures 33-40. The tempo changes to Moderato. The music consists of continuous eighth-note patterns in both hands, with fingerings indicated below the notes.

In passages of thirds, sixths, and tenths, sometimes we find an accompanying part which rests upon a single continuous note, and which is put in to produce an effect peculiar to the guitar. This part should always be executed upon an open string, even if the other parts are higher, in which case they should be taken upon strings below the open string.

EXAMPLE.

Thirds.

Sixths.

Tenths.

Study. 5th Pos.

pf

f

p

SCALES, CADENCES, EXERCISES, AND PRELUDES.

in the Major and Minor Keys, which have not been presented in the First Part.

KEY OF B MINOR.

Scale. *1st Pos.* *4th Pos.* *2d Pos.*

Cadence. *2d Pos.* *1st Pos.* *2d Pos.*

Exercise. *1st Pos.*

2d Pos. *gr. barrer*

mf *1st Pos.* *gr. barrer.*

gr. barrer.

KEY OF F# MINOR.

Scale.

Cadence. *2d Pos. gr. barrer* *4th Pos.* *2d Pos.*

Exercise.

Prelude. *2d Pos. small barrer.*

4th Pos. gr. barrer. *2d Pos.* *1st Pos.* *4th Pos. gr. barrer.*

2d Pos. gr. barrer.

KEY OF C# MINOR.

Scale. *1st Pos.* *6th Pos.* *1st Pos.*

Cadence. *4th Pos.* *2d Pos. gr. barrer.* *4th Pos.*

Exercise.

Prelude. *4th Pos.* *1st Pos. small barrer.* *2d Pos.*

4th Pos. gr. barrer. *1st Pos.* *4th Pos.*

1st Pos. small barrer. *3d Pos. gr. barrer.* *4th Pos. gr. barrer.*

KEY OF B MAJOR.

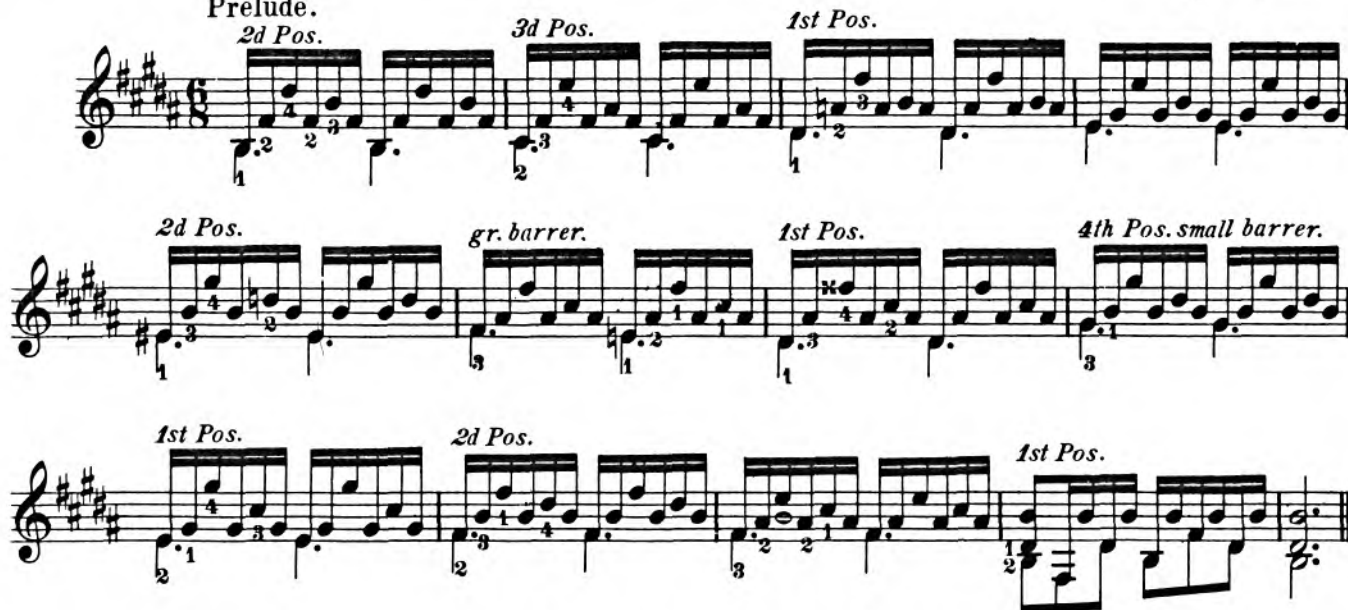
Scale.



Exercise.



Prelude.



KEY OF G SHARP MINOR.

Scale.



Exercise.

1st Pos.



Prelude.

4th Pos.

small barrer.

1st Pos.



KEY OF F# MAJOR.

Serving also for that of Gb Major with six flats.

Scale.

1st Pos.



Exercise

1st Pos.



Prelude.

2d Pos.
small barrer.4th Pos.
gr. barrer.

2d Pos. small barre.

4th Pos. gr. barrer.

2d Pos. small barre.

1st Pos.

4th Pos. gr. barrer.

6th Pos.

4th Pos.

2d Pos. small barrer.

4th Pos. gr. barrer.

2d Pos.

sm. barrer. 4 gr. barrer.

KEY OF D# MINOR.

Scale.

Cadence.

Exercise.

1st Pos.

4th Pos.

Prelude.

3d Pos.

1st Pos.

3d Pos.

2d Pos.

4th Pos. small barrer.

1st Pos.

2d Pos.

1st Pos.

4th Pos. gr. barrer.

1st Pos.

4th Pos.

KEY OF B \flat MAJOR.

Scale.
1st Pos.

Cadence.
1st Pos. gr. barrer.

Exercise.
1st Pos.

Prelude.
1st Pos. *3d Pos. gr. barrer.* *1st Pos.*

3d Pos. gr. barrer. *1st Pos.* *3d Pos.* *6th Pos. gr. barrer.*

KEY OF G MINOR.

Scale.

Cadence.
3d Pos. gr. barrer. *2d Pos.* *3d Pos.*

Exercise.
1st Pos.

gr. barrer.

Prelude.

3d Pos. small barrer. *gr. barrer. 1st Pos.*

3d Pos. 2d Pos. 1st Pos. 3d Pos. 1st Pos.

1 barrer

KEY OF E^b MAJOR.

Scale. 3d Pos. 1 3 4 3 1 4 3d Pos.

Cadence 3d Pos. 4th Pos. 3d Pos. 1st Pos. 3d Pos.

1 gr. barrer

Exercise.

1st Pos.

Prelude.

3d Pos. 1st Pos.

3d Pos. 1st Pos. gr. barrer. 3d Pos. sm. barrer.

1st Pos.

KEY OF C MINOR.

Scale. 1 3 4 2 4 3

Cadence. *3d Pos. 1st Pos. 3d Pos.*

Exercise. *1st Pos.*

Prelude. *3d Pos. 1st Pos. small barrer.*

3d Pos. 1st Pos. small barrer. 3d Pos.

gr. barrer.

KEY OF A \flat MAJOR.

Scale. *1st Pos.*

Cadence. *4th Pos. 1st Pos. 4th Pos.*

Exercise. *1st Pos.*

Prelude.

1st Pos. small barrer. 6th Pos. gr. barrer. 4th Pos. 3d Pos.

1st Pos. gr. barrer. 4th Pos. small barrer. 6th Pos. 4th Pos.

KEY OF F MINOR.

Scale. 1st Pos.

Cadence. 1st Pos.

Exercise. 1st Pos.

Prelude. small barrer. small barrer.

4th Pos. gr. barrer. 1st Pos.

KEY OF D \flat MAJOR.

Serving also for that of C \sharp Major, with seven sharps.

Scale.

Cadence. 4th Pos. 2d Pos. 1st Pos. 4th Pos.

Exercise.



Prelude.

KEY OF B \flat MINOR.

Scale.



Cadence.



Exercise.



Prelude.



HARMONICS.

Harmonics are produced by placing a finger of the left hand across all the strings of the Guitar at certain divisions of the finger board. The finger must press lightly, yet with sufficient force to prevent the string from vibrating as if open. As soon as the string has been struck with sufficient force near to the bridge, the finger must be taken off. Harmonics sound an octave higher than what they are marked. They are produced at the 12th, 7th, 5th, 4th and 3^d fret, as the following table shows.

EXERCISE IN HARMONICS.

The upper figures point out the frets, and the lower ones the strings.

Allegretto.

All the notes within the compass of the Guitar may be played harmonically. To do the note which is to be played harmonically is fingered in the same manner as an ordinary note; then the point of the forefinger of the right hand is placed at the 12th fret distant from the note which before has been fingered by the left hand, the thumb is then removed from the forefinger, which presses lightly on the string, and strikes this string which will produce a harmonic sound.

[illegible]

Place where the 1st finger
of the right hand must suc-
cessively be played.

Place where the 1st finger of the right hand must successively be played.

12th Fret. 15th. 14th. 12th. 13th. 12th.

RONDO TO EXERCISE ALL THE POSITIONS.
Moderato.

3rd div.

p

a tempo.

rall.

5th div.

4th div.

5th div.

9th div.

7th div.

5th div.

4th div.

9th div.

7th div.

5th div.

4th div.

f

The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) and a tempo marking of *a tempo.* The second staff continues the melody, with a *rall.* (rallentando) marking. The third staff features a *f* (forte) dynamic. The fourth staff includes markings for *5th div.*, *4th div.*, and *5th div.*. The fifth staff has a *9th div.* marking. The sixth staff is in a new key signature of two sharps (D major) and features a *p* dynamic. The seventh staff includes markings for *7th div.*, *5th div.*, and *4th div.*. The eighth staff has a *9th div.* marking. The ninth staff includes markings for *7th div.*, *5th div.*, and *4th div.*. The tenth staff concludes with a *f* dynamic. The notation is dense, with many beamed notes and rests.

A musical score for a single melodic line, likely for a violin or flute, consisting of ten staves. The key signature is two sharps (F# and C#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *cresc.* (crescendo) and *5th div.* (5th division). The score is divided into sections labeled *5th div.*, *7th div.*, *3rd div.*, and *8th div.*. The final staff ends with a double bar line and repeat signs.

cresc.

5th div.

7th div.

cresc.

3rd div.

3rd div.

8th div.

50 EXERCISES PROGRESSING IN DIFFICULTY.

Andantino grazioso.

1. *pf* *p* *cresc.* *Fine.*

Waltz.

2. *p* *cresc.* *f* *mf* *sf* *cresc.* *p* *f* *cresc.* *D.C.*

Andante.

3.

pf

f

Fine.

dim.

D.C.

Allegretto.

4.

mf

p

f

Fine.

cresc.

D.C.

Waltz.

5. *mf* 7

f *mf* *Fine.* *p* *D.C.*

Allegretto.

6. *p* *cresc.* *f*

p *cresc.* *f* *Fine.* *p* *D.C.*

Waltz.

7. *mf* *f* *Minor.* *p* *D. C.* *Fine.*

Allegretto.

8. *mf* *p* *cresc.* *f* *Fine.* *p* *D. C.*

Andante.

9. *mf* *f* *mf* *dim.* *p* *Fine.*

Waltz.

10.

mf

p

mf

Fine.

mf

D. C.

Moderato.

11.

f

f

dim.

barr Fine.

Allegretto.

12.

p *mf* *Fine. p* *D.C.*

Allegretto non troppo.

13.

mf *mf* *Fine. p* *D.C.*

Andantino.

14. *f* *p* *f* *p* *Fine.*

Waltz.

15. *p* *f* *p* *f* *Fine. f* *D.C.*

Caprice.

16. *f*

gr. barr.

mf

p

dim.

dim.

rall.

The musical score for 'Caprice.' consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a forte (*f*) dynamic. The subsequent staves continue the melodic and harmonic development, featuring various fingerings and articulations. The fourth staff introduces a 'gr. barr.' (grand barrage) marking. The dynamics shift from *mf* (mezzo-forte) to *p* (piano) and include *dim.* (diminuendo) and *rall.* (rallentando) markings towards the end of the section.

March.

17. *f*

p

mf

The musical score for 'March.' consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is marked with a forte (*f*) dynamic. The second staff continues the melody, featuring a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The score includes various rhythmic patterns and articulations typical of a march.

Five staves of musical notation in G major. The first staff contains a melodic line with eighth and sixteenth notes. The second staff features a bass line with chords and single notes, marked with dynamics *f*, *p*, and *f*. The third staff continues the melodic line with first and second endings. The fourth staff features a melodic line with triplets and sixteenth notes, marked with *mf*. The fifth staff continues the melodic line and ends with a double bar line.

18. *Andante.* *mf* *gr.barrer.*

Four staves of musical notation in G major, starting at measure 18. The tempo is marked *Andante.* The first staff has a melodic line with eighth notes, marked with *mf* and *gr.barrer.* The second staff continues the melodic line with dynamics *cresc.* and *dim.* The third staff continues the melodic line with dynamics *cresc.* and *dim.* The fourth staff continues the melodic line with dynamics *p* and ends with a double bar line and the word *Fine.*

Allegretto.

19. *mf* *f* *p* *pp* *dim*

Andante non troppo.

20. *p* *p* *dim.* *Fine.* *MAJOR.* *f* *mf* *D.C.*

RONDO.

85

Allegretto.

21. 

p

mf

f

MINOR.

mf

MAJOR.

p

f

p

mf

ff

Sicilian.

22.

p *f* *MAJOR.* *Fine.* *pf* *D.S.*

Moderato.

23.

f *mf* *p*



Galop.



Andantino grazioso.



Waltz.

26. *mf*

f *Fine.*

p *DC. barr*

March.

27. *♩*

p *Thumbs.* *f* *Fine. p* *D.S.*

Larghetto.

28. *♩*

p *f* *Fine. p* *D.S.*

RONDO.
Allegretto.

2435-124

Chase.

30. *mf*

Fine *p* *D.S.*

Larghetto.

31. *p*

5th Pos.

Musical score for a piece in D major, 2/4 time. The first staff contains a melodic line with fingerings 1, 2, 1, 1, 2, 1. The second staff features a 7-measure rest. The third staff includes a 2-measure rest, a 1-measure rest, and a *dol.* (dolce) marking. The fourth staff concludes with a double bar line and the instruction *D.S.*

MARCH.

32.

Musical score for a march in D major, 2/4 time, starting at measure 32. The first staff features a 4-measure rest and a 4-measure rest, with *sf* (sforzando) markings. The second staff includes a 4-measure rest, a 4-measure rest, and a *p* (piano) marking. The third staff has a 4-measure rest, a 4-measure rest, and a *f* (forte) marking. The fourth staff contains a 1-measure rest, a 2-measure rest, and a *mf* (mezzo-forte) marking. The fifth staff has a 1-measure rest, a 2-measure rest, and a *mf* marking. The sixth staff concludes with a 1-measure rest, a 2-measure rest, and a *mf* marking.

RONDO.

Allegretto.

33.

p *9th Pos.* *Coda.* *D.S.* *cresc.* *p* *f* *Fine.*

Waltz

34.

p *mf* *Fine.*

Fine. 7 *p*

D.S.

Rondo.

35. *mf*

Fine. *mf*

f *p*

a tempo.

rall. *D.S.*

Waltz.

36.

 Musical score for a waltz, measures 36-41. The key signature is two sharps (F# and C#). The time signature is 3/4. The piece starts with a treble clef and a key signature of two sharps. Measure 36 begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff contains measures 36-37, the second staff contains measures 38-39, the third staff contains measures 40-41, and the fourth staff contains measures 42-43. The piece ends with a double bar line and a repeat sign. Dynamics include *p*, *cresc.*, *mf*, and *Fine. p*. The piece is marked with a section symbol § at the beginning and end.

Larghetto.

on the 2nd & 3^d string.

37.

 Musical score for a larghetto, measures 37-42. The key signature is two sharps (F# and C#). The time signature is 3/4. The piece starts with a treble clef and a key signature of two sharps. Measure 37 begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff contains measures 37-38, the second staff contains measures 39-40, the third staff contains measures 41-42, and the fourth staff contains measures 43-44. The piece ends with a double bar line and a repeat sign. Dynamics include *p*, *9th Pos.*, and *Fine*. The piece is marked with a section symbol § at the beginning and end.

38. *mf* *sf* *sf* *p* *sf* *sf* *sf* *sf* *p* *sf* *sf* *mf*

The musical score for measures 38-47 is written for piano in 6/8 time. It consists of nine staves. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The dynamics are marked as *mf* (mezzo-forte), *sf* (fortissimo), and *p* (piano). The key signature has one sharp (F#). The score shows a complex texture with multiple voices, including a prominent bass line and various chordal textures.

Musical score for a piano piece, measures 35-40. The music is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). Dynamics include *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), and *dim.* (diminuendo). The piece concludes with a *sf* (sforzando) chord.

March.

Musical score for a march, measures 39-44. The music is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#). Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece concludes with a *Fine.* marking.

dolce.

D.S.

Andantino grazioso.

40.

mf

p

dolce.

9th Pos.

9th Pos.

rall. *pp* *pf*

4th Pos. 6th Pos. 7th Pos. *mf* *mf* *p*

41. Andantino

pf *p* *mf*

VAR I.

mf *f* *mf*

VAR II.

cresc. *p* *mf*

p *cresc.* *f* *f* *p* *rall.*

AIR SUISSE.

Allegro.

42.

p *f* *p* *p*

VAR I.

VAR II. *9th Pos.*

VAR II. 9th Pos.

7th Pos.

mf

f

p

mf

mf

Von Weber's Waltz
Andante.

43. 

First system of the musical score. It consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, ending with a *cresc.* marking. The lower staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. There are some fingerings indicated below the notes in the lower staff.

AIR ITALIAN.
Andantino.

Second system of the musical score, starting with the number 44. It consists of two staves. The upper staff is a treble clef with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The lower staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. There are some fingerings indicated below the notes in the lower staff.

VAR I

Third system of the musical score, starting with the number 45. It consists of two staves. The upper staff is a treble clef with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The lower staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. There are some fingerings indicated below the notes in the lower staff. The system ends with a double bar line and a repeat sign.

Duke de Reichstadt's Waltz.

45. 

To excute the following pieces, the Guitar must be tuned in E Major.

example.



46. *Waltz.* $\text{\textcircled{S}}$ *4th. Pos.* *4th Pos.*

gr barr. *5th Fret.* *mf* *p*

Fret. *12th.* *harm.* *Fine.* *7th.* *5th.* *12th.*

7th. *12th.* *harm.* *U.S.*

47. *Galop.* $\text{\textcircled{S}}$ *mf*

harm. *5th Fret.* *Fine.*

The musical score for piece 46 is a waltz in E major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff. The piece is marked with a repeat sign and a first ending. The first ending leads to a second ending, which then leads to a final ending. The piece is marked with a double bar line and the word "Fine". The piece is marked with a double bar line and the word "Fine".

The musical score for piece 47 is a galop in E major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff. The piece is marked with a repeat sign and a first ending. The first ending leads to a second ending, which then leads to a final ending. The piece is marked with a double bar line and the word "Fine".

harm. 12th

harm. 12th

harm. 7th

p

12th

7th

12th

mf

DC.

MARCH

48.

f

gr Barr. 7th Fret.

7th

5th 12th 5th 7th

harm.

p

f

Fine.

dolce.

EXPLANATION OF THE SIGNS.

IN ORDER TO EXECUTE THE TWO FOLLOWING PIECES.

FRISER.— Indicates that the fingers of the right hand are to be kept closed, with the exception of the thumb; and opened one after another, letting them pass over all the strings without any movement of the arm.

POUCE.— The thumb of the right hand must be passed lightly over all the strings. INDEX.— Pass the index finger of the right hand very lightly from the highest to the lowest string, quite close to the rosette.

VIBRATION.— Let the fingers of the left hand fall in hammer fashion, upon the notes so designated, with force enough to set the strings vibrating, without pinching or snapping them. TAMBOUR.— Strike with the thumb of the right hand upon all the strings near the bridge, with force enough but without hardness.



GALOP.



Fr. Fr. Fr. Fr.

mf

pf

Fine. *mf*

Vibr. Tambour. Fr. Fr.

Vibr. Tambour. Fr. Fr. Vibr. Tambour. Fr.

harm. 12 Fret. 3rd pos. 7th Fret.

f *DC.*

harm.

mf

ff Fr.

harm.

mf *mf* *DS.*

AGATHA POLKA.

GUITAR SOLO
Nº 217.

M. Carcassi.

7th pos.

Musical score for Agatha Polka, Guitar Solo, No. 217 by M. Carcassi. The score is written for guitar in 2/4 time, featuring a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and includes fingerings 4, 3, 2, 1, 2. The second staff starts with *f* and includes fingering 1. The third staff has a 7th position (7th pos.) marking and a mezzo-forte (*mf*) dynamic. The fourth staff features a fortissimo (*ff*) dynamic. The fifth staff includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The sixth staff contains a "Fine." marking, a "dolce." (softly) instruction, and a 4th measure bracket. The seventh staff has a fortissimo (*ff*) dynamic. The eighth staff includes a "dolce." instruction. The piece concludes with a "D.C." (Da Capo) marking.

HERMOSE POLKA.

GUITAR SOLO

Nº 218.

M. Carcassi.

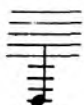
sf *p* *f* *p* *ff* *p*
mf *f* *mf*
f *sf* *p*
sf *p* *fp* *Fine.*
p *f* *p*
mf *sf* *f*
f *p*
mf *p* *f* *D.C.*

GUITAR SOLO

Nº 219.

AZELIA POLKA.

For this Polka the 6th string must be put down one tone(D)



7th position. _____

M. Carcassi.

18097-1

GUITAR SOLO
No 220.

HERMINA POLKA.

INTR.

Allegro.

Matteo Carcassi.

f
 dim.
 p rall.
 POLKA.
 p
 mf
 p
 9th pos.
 p
 cresc.
 f

GUITAR SOLO

115

18096-
2435-124

Melody

A. RUBINSTEIN
Arr. by C. J. DORN.

Andante.

ten. *ten.* *ten.* *ten.* *ten.*

p

ten. *rit.* *a tempo.*

deces.

Consolation

Song without words

117

F. MENDELSSOHN
Op 30, No. 3
arr. by J. S. COLLINS.

Adagio non troppo.

○ thumb of left hand.

Signs: 1 = 1st finger.

2 = 2nd finger etc.

In chords of five notes use the little finger of right hand to pick with.
All chords not marked staccato, should be played running or arpeggio, the mark $\{$ is omitted to avoid confusion.

WALTZ.

Guitar I.

Guitar II.

First system: Guitar I and II. Guitar I has a treble clef and a key signature of one flat. Guitar II has a bass clef and a key signature of one flat. The piano part has a treble and bass clef with a key signature of one flat. The tempo is marked 'WALTZ.'.

Second system: Continuation of the first system.

Third system: Continuation of the first system.

Fourth system: Continuation of the first system.

WALTZ.

I

II

First system: Piano I and II. Piano I has a treble clef and a key signature of two sharps. Piano II has a bass clef and a key signature of two sharps. The tempo is marked 'WALTZ.'.

Second system: Continuation of the first system.

Third system: Continuation of the first system.

Fourth system: Continuation of the first system.



GALOP



WALTZ.

REICHELT.

1st Guitar with Capo d'Astro in the 3rd Position.2^d Guitar without Capo d'Astro.

The musical score for the waltz is divided into two main sections. The first section, labeled 'WALTZ.', is in 3/4 time and features a key signature of two sharps (F# and C#). It consists of two guitar parts: the first guitar part is played with a capo on the 3rd fret, and the second guitar part is played without a capo. The piano accompaniment is written for the left and right hands. The second section, labeled 'GALOP.', is in 2/4 time and features a key signature of one sharp (F#). It also consists of two guitar parts and piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like 'D. S.' (Da Capo).

GALOP.

The musical score for the galop is in 2/4 time and features a key signature of one sharp (F#). It consists of two guitar parts and piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like 'D. S.' (Da Capo).



THEME AND VARIATIONS.



VAR. III.

Tempo di Marcia.



VAR. IV.

Alla Polacca.



VAR. V.

Tempo di Valse.



POLONAISE.

123

I

II

mf

f

mf

f

TRIO.

dolce.

3 4 1

4 1 3 3

p

Auld Lang Syne.

(So lang her.)

arr.by W.J. Kitchener.

Andante affetuoso.

Should auld ac - quain - tance be for - got and nev - er brought to

mind? Should auld ac - quain - tance be for - got and

days o' lang syne? For auld lang

syne! my dear, for auld lang syne, we'll

take a cup o' kind - ness yel, for auld lang syne.

Home, sweet Home.

125

(Süsse Heimat.)

arr.by W. J. Kitchener.

Andante.

Mid plea - - sures and pa - - la - ces though we may
 roam, be it ev - - er so hum - - ble there's no place like
 home! A char - mer from the skies seems to hal - - low us
 there, which seek through the world, is ne'er met with else -
p cresc.
 where Home! Home! sweet sweet Home! there's
rit.
 no place like Home! there's no place like Home!

Kate Kearney.

arr.by.W.J.Kitchener.

Moderato.

Oh! did you not hear of Kate Kear - ney, she
lives on the banks of Kil - lar - ney, from the glance of her eye shun
dan - ger and fly, for fa - tal's the glance of Kate Kear - ney.

Annie Laurie.

arr.by.W.J.Kitchener.

Andante moderato.

Max-well-ton braes are bon-nie, where ear - ly fa's the dew, and it's there that An-nie
Lau-rie gie'd me her pro - mise true, gie'd me her pro - mise true, which
ne'er for-got will be and for bon-nie An-nie Lau-rie I'd lay me doon and dee.

cresc. *f* *p* *pp cresc.*

Hail Columbia.

127

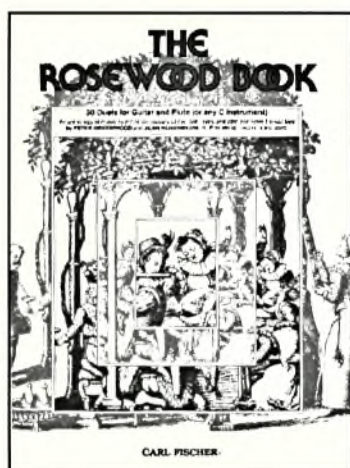
Allegro maestoso.

arr. by W. J. Kitchener.

Hail - Co - lum - bia hap - py land! Hail ye he - roes! hear'n-born band, who
fought and bled in free - dom's cause, who fought and bled in free - dom's cause. And
when the storm of war was gone, en - joyed the peace your val - or won. Let In - de - pen - dence
be your boast ev - er mind - ful what it cost. Ev - er grate - ful for the prize,
let its al - tar reach the skies. Firm u - ni - ted let us be, rally - ing round our
li - ber - ty! As a band of broth - ers join'd peace and safe - ty we shall find.

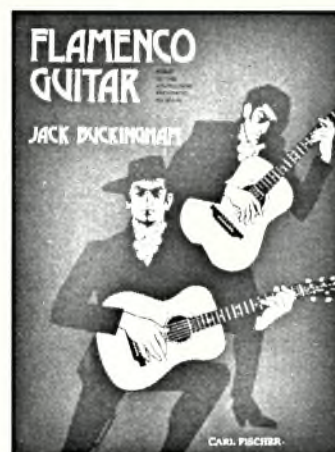
- A** to, in or at; *a tempo*, in time
- Accelerando** (*accel.*) Gradually increasing the speed
- Accent** Emphasis on certain parts of the measure
- Adagio** Slowly; leisurely
- Ad libitum** (*ad lib.*) At pleasure; not in strict time
- A due** (*a 2.*) To be played by both instruments
- Agitato** Restless, with agitation
- Al or Alla** In the style of
- Alla Marcia** In the style of a March
- Allegretto** Diminutive of *allegro*; moderately fast, lively; faster than *andante*; slower than *allegro*
- Allegro** Lively; brisk, rapid.
- Allegro assai** Very rapidly
- Amoroso** Affectionately
- Andante** In moderately slow time
- Andantino** Diminutive of *andante*; strictly slower than *andante*, but often used in the reverse sense
- Anima, con** { With animation
- Animato** }
- A piacere** At pleasure; equivalent to *ad libitum*
- Appassionato** Impassioned
- Arpeggio** A broken chord
- Assai** Very; *Allegro assai*, very rapidly
- A tempo** In the original tempo
- Attacca** Attack or begin what follows without pausing
- Barcarolle** A Venetian boatman's song
- Bis** Twice, repeat the passage
- Bravura** Brilliant; bold; spirited
- Brillante** Showy, sparkling, brilliant
- Rio, con** With much spirit
- Cadenza** An elaborate, florid passage introduced as an embellishment
- Cantabile** In a singing style
- Canzonetta** A short song or air
- Capriccio a** At pleasure, *ad libitum*
- Cavatina** An air, shorter and simpler than the aria, and in one division, without *Da Capo*
- Chord** The harmony of three or more tones of different pitch produced simultaneously
- Coda** A supplement at the end of a composition
- Col or con** With
- Crescendo** (*cresc.*) Swelling; increasing in loudness
- Da or dal** From
- Da Capo** (*D. C.*) From the beginning
- Dal Segno** (*D. S.*) From the sign
- Decrescendo** (*decresc.*) Decreasing in strength
- Diminuendo** (*dim.*) Gradually softer
- Divisi** Divided, each part to be played by a separate instrument
- Dolce** (*dol.*) Softly; sweetly
- Dolcissimo** Very sweetly and softly
- Dominant** The fifth tone in the major or minor scale
- Duet or Duo** A composition for two performers
- E** And
- Elegante** Elegant, graceful
- Energico** With energy, vigorously
- Enharmonic** Alike in pitch, but different in notation
- Espressivo** With expression
- Finale** The concluding movement
- Fine** The end
- Forte** (*f*) Loud
- Forte-piano** (*fp*) Accent strongly, diminishing instantly to piano
- Fortissimo** (*ff*) Very loud
- Forzando** (*fz* >) Indicates that a note or chord is to be strongly accented
- Forza** Force of tone
- Fuoco, con** With fire; with spirit
- Giocoso** Joyously; playfully
- Giusto** Exact; in strict time
- Grandioso** Grand; pompous; majestic
- Grave** Very slow and solemn
- Grazioso** Gracefully
- Harmony** In general, a combination of tones, or chords, producing music
- Key note** The first degree of the scale, the tonic
- Largamente** Very broad in style
- Larghetto** Slow, but not so slow as *Largo*; nearly like *Andantino*
- Largo** Broad and slow; the slowest tempo-mark
- Legato** Smoothly, the reverse of *staccato*
- Ledger-line** A small added line above or below the staff
- Lento** Slow, between *Andante* and *Largo*
- Listless tempo** In the same time, (or tempo)
- Loco** In place. Play as written, no longer, an octave higher or lower
- Ma** But
- Ma non troppo** Lively, but not too much so
- Majestoso** Majestically; dignified
- Maggiore** Major Key
- Marcato** Marked
- Meno** Less
- Meno mosso** Less quickly
- Mezzo** Half; moderately
- Mezzo-piano** (*mp*) Moderately soft
- Minore** Minor Key
- Moderato** Moderately. *Allegro moderato*, moderately fast
- Molto** Much; very
- Morendo** Dying away
- Mosso** Equivalent to rapid. *Piu mosso*, quicker.
- Moto** Motion. *Con moto*, with animation
- Non** Not
- Notation** The art of representing musical sounds by means of written characters
- Obbligato** An indispensable part
- Opus** (*Op.*) A work.
- Ossia** Or; or else. Generally indicating an easier method
- Ottava** (*8va*) To be played an octave higher
- Pause** (☉) The sign indicating a pause or rest.
- Perdendosi** Dying away gradually
- Piacere, a** At pleasure
- Pianissimo** (*pp*) Very softly
- Piano** (*p*) Softly
- Piu** More
- Piu Allegro** More quickly
- Piu tosto** Quicker
- Poco or un poco** A little
- Poco a poco** Gradually, by degrees; little by little
- Poco piu mosso** A little faster
- Poco meno** A little slower
- Poco piu** A little faster
- Poi** Then; afterwards
- Pomposo** Pompous; grand
- Prestissimo** As quickly as possible
- Presto** Very quick; faster than *Allegro*.
- Primo** (*Imo*) The first
- Quartet** A piece of music for four performers.
- Quasi** As if; in the style of
- Quintet** A piece of music for five performers
- Rallentando** (*rall.*) Gradually slower
- Replica** Repetition. *Senza replica*, without repeats
- Rinforzando** With special emphasis
- Ritardando** (*rit.*) Gradually slower and slower
- Risoluto** Resolutely; bold; energetic
- Ritenuto** In slower time
- Scherzando** Playfully; sportively
- Secondo** (*2do*) The second singer, instrumentalist or part
- Segue** Follow on in similar style
- Semplice** Simply; unaffectedly
- Senza** Without. *Senza sordino* without mute
- Sforzando** (*sf*) Forcibly; with sudden emphasis
- Simile or Simili** In like manner
- Smorzando** (*smorz*) Diminishing in sound. Equivalent to *Morendo*
- Solo** For one performer only. *Soli*; for all
- Sordino** A mute. *Con sordino*, with the mute
- Sostenuto** Sustained; prolonged.
- Sotto** Below; under. *Sotto voce*, in a subdued tone
- Spirito** Spirit. *con Spirito* with spirit
- Staccato** Detached; separate
- Stenando** Dragging or retarding the tempo
- Stretto or stretta** An increase of speed. *Piu stretto* faster
- Subdominant** The fourth tone in the diatonic scale
- Syncope** Change of accent from a strong beat to a weak one.
- Tacet** "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
- Tempo** Movement; rate of speed.
- Tempo primo** Return to the original tempo.
- Tenuto** (*ten.*) Held for the full value.
- Theme or Theme** The subject or melody.
- Tonic** The key-note of any scale.
- Tranquillo** Quietly.
- Tremolando, Tremolo** A tremulous fluctuation of tone.
- Trio** A piece of music for three performers.
- Triplet** A group of three notes to be performed in the time of two of equal value in the regular rhythm.
- Troppo** Too; too much. *Allegro, ma non troppo*, not too quickly.
- Tutti** All; all the instruments.
- Un** A, one, an.
- Una corda** On one string.
- Variations** The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
- Veloce** Quick, rapid, swift.
- Vibrato** A wavering tone-effect, which should be sparingly used.
- Vivace** With vivacity; bright; spirited.
- Vivo** Lively; spirited
- Volti Subito V.S.** Turn over quickly.

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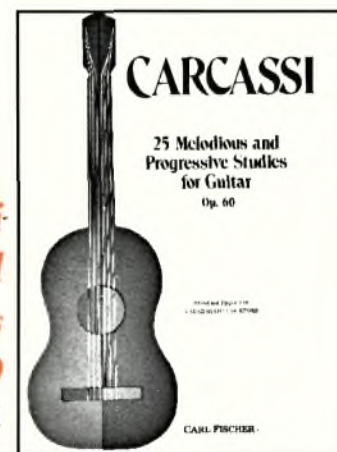
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